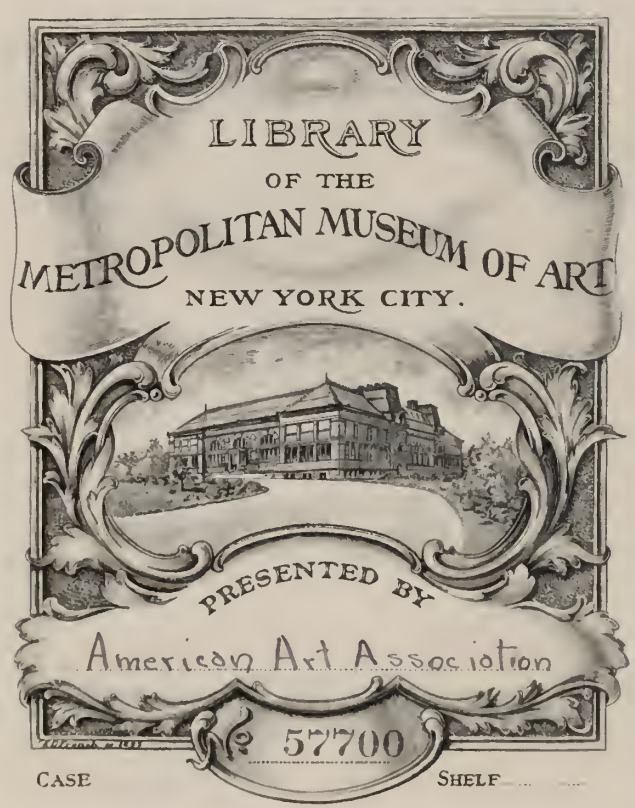
THE METROPOLITAN MUSEUM OF ART
3 0620 00659622 4

199.8 S22
1927 2



FREE PUBLIC EXHIBITION

From Saturday · November 19 Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5
[Thanksgiving Day 2 to 5]

UNRESTRICTED PUBLIC SALE

Friday Evening November 25
Beginning at 8:15 O'Clock

EXHIBITION & SALE AT THE

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street
New York City

SALES CONDUCTED BY

Mr. O. Bernet & Mr. H. H. Parke
American Art Association · Inc
MANAGERS

1927

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00amer_51

XIX CENTURY PAINTINGS

Landscapes by Corot, Diaz
Jacque and Van Marcke

Figure Studies by Fortuny
Gérôme, Vibert, Clausen
Ridgway Knight & Others

A Marine by Clays and
A Water-color by Rico

Removed from the
CONVERSE RESIDENCE
CONYERS MANOR
Greenwich, Conn.

Sold By Order of
the Legatees of the
E. C. CONVERSE
ESTATE

UNDER MANAGEMENT OF THE
American Art Association
INCORPORATED
New York
1927

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION · Inc

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. Receipted Bills. Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. Shipping. Shipping, boxing or wrapping of purchases is a business in

which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid for volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*

AMERICAN ART ASSOCIATION · INC

Managers

CATALOGUE

EVENING SESSION

Friday, November 25, 1927 at 8:15 O'Clock

Catalogue Numbers 1 to 46 Inclusive

J. NOYAC

17.50 SPANISH: XIX CENTURY

1. *A WOMAN OF MADRID*

Half-length portrait of a young woman in a plum-colored dress with gold epaulettes, her face and neck wrapped in a white lace *mantilla* pinned with a yellow rose.

Signed at upper right, NOYAC, MADRID

Panel: Height, 8 inches; width, 5 inches

HARRY FENN

BRITISH: 1838—1911

30.—

2. *ARABIAN NIGHTS*

At the wall of a cavern defined by a pointed Moresque arch are two water carriers and a merchant talking together as they rest by the wayside.

Signed at lower left, HARRY FENN

Water-color: Height, 16 inches; width, 13 inches

LOUIS ASTON KNIGHT

AMERICAN: 1873—

3. *TWO RIVER LANDSCAPES*

55. Each depicting the smooth surface of a wide river bordered with grasses and trees under a summer sky.

One signed at lower right, ASTON KNIGHT, GREENWICH

Water-color: Height, 10 *inches; length,* 13 *inches*

ERNST SCHMITZ

GERMAN: XIX CENTURY

4. *THE NEWSPAPER*

200. Half-length figure of an elder in scarlet waistcoat and broad brimmed black hat, smoking his pipe and reading a newspaper.

Signed at upper right, ERNST SCHMITZ, MÜNCHEN

Panel: Height, 7¼ *inches; width,* 6 *inches*

ALPHONSE DE NEUVILLE

FRENCH: 1836—1885

5. *LA RECONNAISSANCE*

240. A detail of French dragoons—officers and orderlies—in blue uniforms and red trousers, have dismounted in the shelter of a low ridge; the leaders are examining the visible country to the left. Gray sky filled with rain clouds.

Signed at lower right, A. DE NEUVILLE, and dated 1876

Height, 8¼ *inches; length,* 12 *inches*

ALBERT LYNCH

PERUVIAN: 1851—

30

6. *PORTRAIT OF A LADY IN VIOLET*

Delicate profile to the right of a beautiful fair-haired young woman with brown hair dressed high and violet *décolletage;* light grayish-white background.

Signed at upper right, ALBERT LYNCH

Panel: Height, 8½ *inches; width,* 6¾ *inches*

F. RAMOS

SPANISH: XIX CENTURY

25

7. *SEVILLE: LAS MAJAS*

A procession of women in gaily colored shawls and dresses is emerging from the arch of an official building over which flies the Spanish flag, into the *place* of a white courtyard. At the left, by the wall, stands a *guardia civil* in blue coat and red trousers.

Signed at lower left, F. RAMOS, SEVILLA

Height, 10 *inches; width,* 7 *inches*

OTTO GEBLER

GERMAN: 1838—1896

220.

8. *INTERIOR OF A BYRE*

The manger is filled with sheep and ewes with their young ones, two in the foreground accompanied by two white lambs, the latter watching a brood of chickens hopping in and out of a feed bowl. The coat of the shepherd hangs over a barrel of straw at the right.

Signed at lower right, OTTO GEBLER

Panel: Height, 14½ *inches; length,* 17 *inches*

ALPHONSE DE NEUVILLE

FRENCH: 1836—1885

9. *HUSSAR OF THE 7TH REGIMENT*

90.

Standing figure of a corporal of Hussars in frogged blue jacket, striped red trousers and black fur cap with plume; resting on his sword, and facing the observer.

Signed at lower right with initials, A. DE N., and dated 1866

Water-color: Height, 11 inches; width, 7 inches

M. SEYMOUR BLOODGOOD

AMERICAN: 1845—

10. *THE POOL*

30.

Interior of a wood with a pool of water in the foreground fed by a rivulet trickling down over the rocks, and surrounded by a girdle of tall russet and green trees, lighted in the distance by the sun.

Signed at lower right, M. S. BLOODGOOD, and dated 1888

Height, 20 inches; width, 16½ inches

F. HOPKINSON SMITH

AMERICAN: 1838—1915

11. *VENICE*

90.

The white houses of the city topped by square *campanili* are visible across the green water; in the right foreground, a fishing boat with brown sails, moored beside a stone bridge.

Signed at lower right, F. HOPKINSON SMITH

Water-color: Height, 14½ inches; length, 25½ inches

W. WHITTREDGE, N.A.

AMERICAN: 1820—1910

12. *THE HILLSIDE*

40.

A brown hill rising to the right and divided by a rough hedge crossing the foreground; the ridge bears a line of trees silhouetted in masses against the white cumulus clouds behind. A man is walking through the fields towards the barn on the summit of the hill.

Signed at lower right, W. WHITTREDGE

Signed on back of canvas, WHITTREDGE, N.A., and dated 1899

Height, 11 *inches; length,* 15 *inches*

V. POLLI

ITALIAN: XIX CENTURY

13. *HEAD OF A YOUNG GIRL*

160.

Head and shoulders facing the observer, of a young Neapolitan girl in a green robe with a white veil covering her dark brown hair and large gold circlets in her ears; her swarthy head is tilted back, the brown eyes and full red lips beckoning to the observer. Dark background.

Signed at upper right, V. POLLI

Height, 25½ *inches; width,* 13¼ *inches*

From Louis Pisani, Florence and Rome

FREDERICK G. GRAY

AMERICAN: XIX CENTURY

14. *LANDSCAPE*

30.

A hillside with russet undergrowth and twin tree-trunks in the left foreground; behind, a thick and impenetrable curtain of woodland in greens, browns and grays, the edges defining the blue sky.

Signed at lower right with monogram F. G. G., and dated 1885

Height, 12 inches; length, 22 inches

ARTHUR QUARTLEY, N.A.

AMERICAN: 1839—1886

15. *MARINE: THE FULL MOON*

40.

A fishing vessel flying a brown mainsail and a small tramp steamer are tossing on the waves, hazily lighted by the huge disk of a full moon.

Signed at lower right, QUARTLEY

Height, 16¼ inches; width, 12¼ inches

JAMES M. HART, N.A.

AMERICAN: 1828—1901

16. *CATTLE TRAVERSING A WOOD*

70.

October scene, an arch of russet and green foliage spanning a woodland park up which a herdsman is driving brown and white cattle. Above, in the distance, is a glimpse of brilliant blue sky.

Signed at lower left, JAMES M. HART

Panel: Height, 16¾ inches; width, 12¼ inches

ALBERT LYNCH

PERUVIAN: 1851—

17. *PORTRAIT BY GASLIGHT*

30.

On the stone balustrade of a ball-room, from which streams a yellow light, stands the erect figure of a young lady in a plain white evening robe and long brown gloves, her head tilted back against the wall, and facing the observer. In the garden at the right, a dense mass of trees in the moonlight.

Signed at lower left, A. LYNCH

Height, 21 *inches; width,* 10½ *inches*

HENRY PRELLWITZ, N.A.

AMERICAN: 1865—

200.

18. *VENUS*

Nude figure of the sea-born goddess, standing erect in a huge shell riding on the crest of a wave, accompanied by a shark and two men swimming.

Signed at lower right, H. PRELLWITZ, and dated 1907

Height, 17 *inches; length,* 29 *inches*

Thos. B. Clarke Prize, National Academy of Design, 1907

ÉDOUARD TOUDOUZE

FRENCH: 1844—1907

19. *L'ÉCHALIER*

50. A young woman in a scarlet blouse, mauve petticoat and blue stockings, and wearing a white cap is perched coquettishly on a lower rail of a rough fence, with two brass milk cans at her feet. Behind is a green meadow bordered by trees.

Signed at lower right, E. TOUDOUZE

Panel: Height, 14 *inches; width,* 11 *inches*

ALBERTO PASINI

ITALIAN: 1826—1899

20. *LES MARCHANDS*

260. A white garden wall crowned by fruits and a green tree brilliant in the Algerian sunlight. In the right foreground the wall abuts on a shop, before the door of which a horseman in brown dress and red fez has pulled up and is addressing questions to the two owners.

Signed at lower left, A. PASINI

Height, 9 *inches; length,* 10½ *inches*

ÉDOUARD DETAILLE

FRENCH: 1848—1912

21. *EN VEDETTE*

300. Figures of a cavalryman of the Twenty-first Regiment in black uniform with red facings, astride a brown horse, facing half-right, with lance and pennant looped over his right shoulder.

Signed at lower right, EDOUARD DETAILLE, and dated 1877

Panel: Height, 13¾ *inches; width,* 8½ *inches*

Collection of Benjamin Stern, Esq.

Loan Exhibition, Educational Alliance and Hebrew Technical Institute

ALBERTO PASINI

ITALIAN: 1826—1899

22. *MARCHÉ AUX FRUITS*

550. A courtyard in North Africa, before a house with overhanging upper stories and Moorish windows; behind, at the left, is a low stable building and the brilliant green foliage of a tree. Two veiled women are in the doorway of the house; outside is an amorphous group of merchants, with their horses amid baskets and scattered heaps of fruit.

Signed at lower right, A. PASINI

Height, 11 *inches; length,* 13¾ *inches*

FRANÇOIS FLAMENG

FRENCH: 1859—

23. *LA MARCHANDE DE PÂTISSERIES*

1200.

The Bois, at the time of the Directory. On an Autumn morning soldiers and cavaliers are caracoling across the park, their figures dwarfed by the great mass of yellowing trees behind. In the foreground *citoyens* and *citoyennes* strolling or gossiping; two resplendent ladies have rebuffed a young girl, richly dressed, who is carrying a tray of pies.

Signed at lower right, FRANÇOIS FLAMENG

Panel: Height, 13 *inches; length,* 16¼ *inches*

MARTIN RICO

SPANISH: 1850—1908

24. *CASTILIAN SUNSHINE*

190.

A group of old white-walled houses with steep gables and dormer windows clustered regularly together at the riverside; here and there a woman, a seated fisherman, and two figures in a boat. At the right, in a mass of greenery lie the roofs of mansions and two white belfries thrust up into the sunshine.

Signed at lower left, RICO

Water-color: Height, 23 *inches; width,* 16 *inches*

JULES JACQUES VEYRASSAT

FRENCH: 1829—1893

25. *LA MOISSON*

810.

A wide plain stretching for miles in the autumn sunshine. In the right foreground two men and a woman loading grain on to a wagon drawn by a chestnut and two white horses. In the left middle distance, groups of harvesters and an empty wagon resting beside two stacks.

Signed at lower right, J. VEYRASSAT

Panel: Height, 12 *inches; length,* 16 *inches*

FRANÇOIS FLAMENG

FRENCH: 1859—

26. *LE JEUNE NAPOLÉON*

700.

A snow-clad Alpine landscape of the Italian campaign. The young general Buonaparte, in gold-embroidered black uniform and tricolor scarf, his head bare, passing on a chestnut horse before serried ranks of French infantrymen in black and white uniforms. Behind him appears the mass of cheering soldiery in a forest of fixed bayonets and the captured standards of the Austrian army. A dismantled gun carriage lies across the left foreground.

Signed at lower right, FRANÇOIS FLAMENG

Height, 25 *inches; width,* 18 *inches*

ALPHONSE DE NEUVILLE

FRENCH: 1836—1885

27. *VEDETTE DE DRAGONS*

500.

Figure of a non-commissioned officer of dragoons in dark blue uniform with red facings and epaulettes, fully accoutred, and mounted on a roan horse facing to the left. His glance is directed across the desert country, away from the observer.

Signed at lower right, A. DE NEUVILLE, and dated 1879

Height, 20 inches; width, 16 inches

Vente A. De Neuville, Hotel Drouot, Paris, 1901

PAUL JEAN CLAYS

BELGIAN: 1819—1900

28. *EFFET DU MATIN: BATEAUX A L'ANCRE*

1200.

A group of Dutch sailing barges, the nearest with brown and white sails, float placidly on the smooth silky waters of the estuary of the Scheldt; two rowing boats are putting back and forth between the barges and the observer, the soft and clear morning light streaming down from a brilliant blue sky lightening to lilac on the horizon.

Signed at lower right, P. J. CLAYS

Height, 16¾ inches; length, 25 inches

Alexander Blumenstiel Collection, American Art Association, 1906

From Messrs. Scott and Fowles, New York

[See illustration]

No. 28. Effet du Matin; Bateaux à l'Ancre

LOUIS CARRIER-BELLEUSE

FRENCH: 1848—

29. *AVANT L'ORAGE*

180.

A shingle beach with the green sea in the distance beneath the leaden gray heavens. At the right, fishing boats have been landed; in the left foreground, a number of fishermen and women are struggling with a capstan to beach a large boat which sticks its gray sails up into the sky.

Signed at lower right, LOUIS CARRIER-BELLEUSE, and dated 1892

Height, 26 inches; length, 36½ inches

MARIO FORTUNY

SPANISH: 1838—1874

30. *AN AFRICAN CHIEF*

1000.

Graceful erect figure of a negro chief wrapped in black and white robes, with blue Moroccan corselet and pink blouse, his outstretched arms resting on a long flintlock rifle. Flat landscape with a mass of green trees behind the figure at the left.

Signed at lower right, with dedication, FORTUNY, and dated 1870

Height, 16½ inches; width, 13 inches

[See illustration]

No. 30. An African Chief

JEAN GEORGES VIBERT

FRENCH: 1840—1902

31. *THE CONNOISSEURS*

750.

Palace interior with a library table at the right and an armorial screen in the foreground. Before it, turning over the leaves of an album of prints, is a cardinal in scarlet seated in a green armchair, a Monsignor in purple robes looking over his shoulder and smiling appreciatively with him.

Signed at lower left, J. G. VIBERT

Panel: Height, 18¾ *inches; width,* 15 *inches*

JEAN JACQUES HENNER

FRENCH: 1829—1905

32. *PAYSANNE*

1900.

A delicate profile to the left of a young girl wearing a dark green dress and brilliant scarlet cap, her face with its straight nose and red lips softly and brilliantly lighted from upper left.

Signed at upper right, J. J. HENNER, and dated 1892

Height, 16½ *inches; width,* 13½ *inches*

[See illustration]

No. 32. Paysanne

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

33. *LE VIEUX PONT DE MANTES*

6200.

In the middle distance, the triple stone arch of the bridge, crowned by a lodge, crosses the smooth green mirror of the river; behind rises thick woodland extending to the left foreground. On the grass near the observer, at the left, is the kneeling figure of a woman in brown dress and cap. The ground slopes abruptly up to the right in a hummock partly veiled by delicate saplings fluttering against the pale blue sky.

Signed at lower right, COROT

Height, 14 *inches; length,* 17 *inches*

Painted about 1855-60

Presented by Corot to M. Hubert-Martincourt

Exposition de l'Ecole des Beaux Arts, 1875

Vente Perkins, 1899

From Messrs. Arnold & Tripp, Paris, 1901

Collection of M. de Montgermont

From Messrs. Scott & Fowles, New York

Illustrated and described in Robaut, *L'Oeuvre de Corot,* Vol. II, No. 819

[See illustration]

No. 33. Le Vieux Pont de Mantes

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

34. *LE SENTIER DU BOIS*

1100.

A young girl in a black dress, white apron and cap, and carrying a basket, is strolling towards the observer along a woodland lane partly covered by undergrowth and broken by a tiny pool in the foreground. The sun, appearing through the thick oaks and beeches which fringe the walk, casts soft patches of warm light on to the grass and high lights on to the tree-trunks.

Signed at lower left, N. DIAZ, and dated 1864

Height, 16 *inches; length,* 20 *inches*

From Leroy et Cie., Paris

Alexander Blumenstiel Collection, American Art Association, 1906

From Messrs. Scott and Fowles, New York

[See illustration]

No. 34. Le Sentier du Bois

ÉMILE VAN MARCKE

FRENCH: 1827—1890

35. *CATTLE WATERING*

1000

A pond lies in the extreme foreground; three cattle—white, roan and brown—are wading in the pool of water which washes the meadow pasture. Behind, at the left, is a dark curtain of trees; in the distance at the right, the country ascends in a slow rise to a hillside fringed with woods black against the white clouds of the horizon.

Signed at lower left, EM. VAN MARCKE

Height, 23½ *inches; length,* 34¼ *inches*

[See illustration]

No. 35. Cattle Watering

ÉDOUARD DETAILLE

FRENCH: 1848—1912

36. *AT THE MANOEUVRES*

1050.

Before a gabled barn are two dragoons in red and green uniforms, an officer astride a roan horse and a trumpeter dismounted and sponging down the legs of a gray. In the fields behind, in the right middle distance, other soldiers of the same troop moving away from the observer across the grass.

Signed at lower left, EDOUARD DETAILLE, and dated 1899

Panel: Height, 20 *inches; length,* 24 *inches*

[See illustration]

JEAN LÉON GÉRÔME

FRENCH: 1824—1904

37. *LES BAIGNEUSES DU HAREM*

3600.

Interior of a Turkish marble court with a pool centred with a fountain. In the water, and on the sides of the bath, in attitudes of ease, are five nude female figures, the nearest smoking a *nargileh* beside a rug and a plate of oranges in the foreground. On a balcony behind appears a group of women visitors.

Signed below, J. L. GÉRÔME

Height, 21½ *inches; length,* 26 *inches*

No. 36. At the Manoeuvres

ÉDOUARD DETAILLE

FRENCH: 1848—1912

38. *THE CHARGE*

2200.

Galloping over an overturned gun carriage is the figure of a dragoon in full armor brandishing a standard, astride a brown horse. Behind him appears in the smoke the serried line of the charging cavalry.

Signed at lower left, ED. DETAILLE, and dated 1900

Panel: Height, 40 *inches; width,* 27½ *inches*

[See illustration]

No. 38. The Charge

LOUIS CARRIER-BELLEUSE

FRENCH: 1848—

39. *THE ARMORER'S WIFE*

950.

Dark interior, with the figure of a young woman in a red skirt and torn white blouse falling off her white shoulders, seated before an Italian *credenza*; the floor and cabinet are heaped with pieces of armor, a Gothic statue and a full suit of mail standing sentinel in the background. She holds a helmet in her left hand, and resting it on her left knee, looks at it quizzically.

Signed at lower right, LOUIS CARRIER-BELLEUSE

Height, 32½ *inches; length,* 43½ *inches*

[See illustration]

No. 39. The Armorer's Wife

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

40. *LE REPOS DE LA BERGÈRE*

2700.

In the middle of the foreground, a green knoll on which lambs are pasturing, surrounded by a circle of hedges and tall oaks, their jagged branches, heavy with autumn foliage, silhouetted against a stormy sky filled with wild flying sheets of gray cloud. On the knoll, amid her flock, is resting a young peasant woman in violet blouse and blue skirt, her dog at her feet.

Signed at lower left, CH. JACQUE

Signed on back of canvas and authenticated, CH. JACQUE, 1874

Height, 44 *inches; length,* 40 *inches*

Stated by Jacque [to M. Pienard] to have been painted in Brittany.

Collection of M. Pienard, Paris

From Messrs. Scott and Fowles, New York

[See illustration]

No. 40. Le Repos de la Bergère

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

41. *THE BANKS OF THE OISE NEAR AUVERS*

9100.

The placid river flows diagonally across the scene in the left foreground; on it is a barge rigged with a square sail and moving lazily along under the wind. In the distance, a broad open prospect of thickly wooded country, with a clump of poplars at the left. The near bank is deep in wild grasses and rises to a low ridge crowned by trees; at the water's edge are four peasant women, three engaged in washing linen, the fourth driving two brown oxen up the bank.

Signed at lower left, DAUBIGNY, and dated 1873

Height, 39½ *inches; length,* 76 *inches*

Etched by the artist

From Charles Sedelmeyer, Paris, 1890

Charles T. Yerkes Collection, American Art Association, 1910

From Messrs. Scott and Fowles, New York

[See illustration]

No. 41. The Banks of the Oise near Auvers

D. RIDGWAY KNIGHT

AMERICAN: 1845—1924

42. *THE CLOSE OF DAY*

5000.

A Normandy landscape, with a river in the distance and a town on the farther bank in the shelter of a hillside dominated by a fort. In the foreground are two young girls, one in brown, the other in pink blouse and gray skirt with a sack and a wheelbarrow full of garnered weeds, looking across the kitchen garden to a third who is strolling off, her basket under her arm, to meet her lover, who sits perched upon the back of a white horse.

Signed at lower right, RIDGWAY KNIGHT, and dated Paris 1884

Height, 47 inches; length, 59 inches

[See illustration]

No. 42. The Close of Day

GEORGE CLAUSEN

BRITISH: 1852—

43. *BIRD SCARING*

500. Autumn, the land stretching out bare and brown as far as the eye can reach. In the foreground, a small boy in patched brown clothes and leggings and red kerchief, is brandishing a wooden clapper, at the noise of which a flock of crows has started into flight. Behind him, in the scanty shelter of a copse of bare shrubbery and trees, burns a fire of sticks.

Signed at lower left, G. CLAUSEN, and dated 1887

Height, 49 *inches; width,* 38 *inches*

[See illustration]

PAUL DÉSIRÉ TROUILLEBERT

FRENCH: 1829—1900

44. *LE MATIN*

425. In the foreground, a mass of wild grasses piling up to the cluster of russet half-bare trees, beneath which is the figure of a woman in a gray dress and white cap and apron, tending a brown cow. In the distance at the left, a patch of water reflecting the light clouds of the dawn sky; beyond appears the spire of a church nested in woodland.

Signed at lower right, TROUILLEBERT

Height, 26 *inches; length,* 32 *inches*

No. 43. Bird Scaring

BENJAMIN CONSTANT

FRENCH: 1845—1902

45. *A MOORISH HAREM*

360.

Interior of a Moorish villa overlooking a bay at the right. A musician is seated on a divan playing the lute to three maidens—one standing, one seated and one reclining beside the lute player.

Signed at lower right, BENJ. CONSTANT

Height, 31 *inches; length,* 56½ *inches*

FLEMISH SCHOOL

46. *ANNE D'AUTRICHE*

575.

Seated figure at three-quarter-length in a red chair, and before a dark red drapery caught up before a pillar at the left. The queen wears a coronet of pearls, a ruff, slashed and puffed black and gold robe and collar and *ceinture* of jewels; in her right hand is a small bouquet of flowers.

Height, 46 *inches; width,* 35½ *inches*

[END OF SALE]

INDEX OF ARTISTS AND THEIR WORKS

INDEX OF ARTISTS AND THEIR WORKS

	CATALOGUE NUMBER
BLOODGOOD, M. Seymour	
The Pool	10
CARRIER-BELLEUSE, Louis	
Avant l'Orage	29
The Armorer's Wife	39
CLAUSEN, George	
Bird Scaring	43
CLAYS, Paul Jean	
Effet du Matin: Bateaux à l'Ancre	28
CONSTANT, Benjamin	
A Moorish Harem	45
COROT, Jean Baptiste Camille	
Le Vieux Pont de Mantes	33
DAUBIGNY, Charles François	
The Banks of the Oise near Auvers	41
DE NEUVILLE, Alphonse	
Hussar of the 7th Regiment	9
La Reconnaissance	5
Vedette de Dragons	27
DETAILLE, Edouard	
At the Manoeuvres	36
En Vedette	21
The Charge	38

CATALOGUE NUMBER

DIAZ DE LA PEÑA, Narcisse Virgile
Le Sentier du Bois 34

FENN, Harry
Arabian Nights 2

FLAMENG, François
La Marchande de Pâtisseries 23
Le Jeune Napoléon 26

FLEMISH SCHOOL
Anne d'Autriche 46

FORTUNY, MARIO
An African Chief 30

GEBLER, OTTO
Interior of a Byre 8

GÉRÔME, Jean Léon
Les Baigneuses du Harem 37

GRAY, Frederick G.
Landscape 14

HART, James, *N.A.*
Cattle Traversing a Wood 16

HENNER, Jean Jacques
Paysanne 32

JACQUE, Charles Emile
Le Repos de la Bergère 40

	CATALOGUE NUMBER
KNIGHT, D. Ridgway	
The Close of Day	42
KNIGHT, Louis Aston	
Two River Landscapes	3
LYNCH, Albert	
Portrait by Gaslight	17
Portrait of a Lady in Violet	6
NOYAC, J.	
A Woman of Madrid	1
PASINI, Alberto	
Les Marchands	20
Marché aux Fruits	22
POLLI, V.	
Head of a Young Girl	13
PRELLWITZ, Henry, *N.A.*	
Venus	18
QUARTLEY, Arthur, *N.A.*	
Marine: The Full Moon	15
RAMOS, F.	
Seville: Las Majas	7
RICO, Martin	
Castilian Sunshine	24

	CATALOGUE NUMBER
SCHMITZ, Ernst	
The Newspaper	4
SMITH, F. Hopkinson	
Venice	11
TOUDOUZE, Edouard	
L'Echalier	19
TROUILLEBERT, Paul Désiré	
Le Matin	44
VAN MARCKE, Emile	
Cattle Watering	35
VEYRASSAT, Jules Jacques	
La Moisson	25
VIBERT, Jean Georges	
The Connoisseurs	31
WHITTREDGE, W., *N.A.*	
The Hillside	12

APPRAISALS FOR UNITED STATES & STATE TAX INSURANCE & OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

THE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. ¶ The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association. ¶ Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

AMERICAN ART ASSOCIATION · INC

Madison Avenue at 57th Street

NEW YORK

COMPOSITION, PRESSWORK
AND BINDING BY

THE METROPOLITAN MUSEUM OF ART
3 0620 00597615 3

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library